The Musical Tempo

April 1st, 1901

Vol. VII, No. 1

DEVOTED TO THE INTERESTS OF
THE MANDOLIN
GUITAR
AND BANJO

CONTENTS

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THE FIRST PRINCIPLES OF HARMONY

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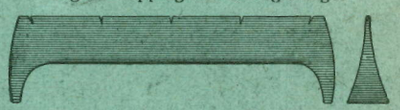

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THE MUSICAL TEMPO

VOLUME VI | Subscription Price, Fifty Cents a Year, in advance | NUMBER 1

PHILADELPHIA, PA., APRIL 1ST, 1901

TRUTH VS. ERROR

Written for THE MUSICAL TEMPO

BY J. W. McLOUTH, GRAND RAPIDS, MICH.

THE art of Music, in the mind of the true musician, is a science. He, the musician, must be a man who dares to do his own thinking, irrespective of antiquated theories, opinions, and book authorities.

His first acquirement should be "Man, know thyself". His highest qualification should be "Wisdom". Wisdom is the recognition of "Truth", and "Truth is God". Therefore, we see the gift of genius is an attribute from God, and cannot be conferred on man by high schools or colleges. Colleges confer privileges, and cause a person who is not a musician by nature to appear as if he was one, but they cannot nor do not enable him to acquire the divine art, if he has not been endowed by God to do so.

Did you ever hear of a College to make a great poet, or a great painter, sculptor or a musician like Beethoven or Wagner? I would like to know in what College they got their deep insight into the law of music. These men one and all got their light from within. "Many are called but few are chosen." The art of the true musician rests in his own intuitive knowledge—his fidelity and obedience to his own higher self. It is a Divine Art and should not be prostituted for a base and selfish purpose. The musician is far from envy, vanity, pomposity and self-conceit. These are vices and the natural outcome of ignorance, hence incompatible with the Divine mission of the true musician.

Is it not truly amazing (it would be amusing if it were not attended with such grave consequences), the gullibility of so many otherwise intelligent people? Our representatives in congress, ministers, doctors and musicians are just what we make them. The integrity of our representatives, the liberality of our ministers, and the intelligence of our musicians, it is safe in assuming, is not one iota higher than we demand. They are simply representative of the standard of intelligence in the communities in which they reside. Should you by chance meet one of the three or all of them you will not be long in finding the class of people he represents. Teachers are often reminded every day that Prof. So and So is a great player or a great teacher, because he has a large class, so many are always waiting to see him—he has not time to take any more pupils or engagements—poor man is so busy—he is making lots of money and all in mind. Poor silly people, you cannot, or will not see that great fuss and bluster is his whole stock in trade. If he was not so busy you would find out he knew nothing. Ask the people if they ever knew of this great great musician teaching anyone, or if he ever has turned out any great player or even some that can play decently well, and they will at once begin to cough and ahem. Empty barrels sound the loudest People often say that the majority think he is a great musician. Majorities are always wrong; always have been. The only place that I know of where majorities count is at the elections and it is generally the political bosses that get after them. You may know when Truth leads by the fewness and faithfulness of its following.

In teaching or playing do so by demonstrating Truth to them by teaching or playing your very best at all times; never neglect your duty. This is an age of demonstration, a man should prove his words by his works, and it is only a reasonable service, that we prove what we declare to be true. This the intelligence of the people ought to demand Things will not change much until individual opinions improve, our beliefs lose some portion of its error and we demand a higher qualification in our teachers. The prefix Professor does not count for anything unless backed up by the genuine musical knowledge and can be demonstrated at any time or place.

Truth, ever its own authority, must be the standard bearer, and the people will follow its gentle and kindly manifestations and demonstrations. For the Truth is not understood until it is demonstrated. So you see we have an infallible test whereby we may engage those who claim to posess it. He or she have to prove their words by their works. In other words "the tree is known by its fruit." "Truth" not "error" was a part of creation. Error is human mistake and we keep continually making

it from want of knowing better; truth always shows itself by what it does, it points to its work for authority. It requires courage to speak the truth, it requires an awkward self-consciousness to be liberal and free. Every man should do his own thinking, and he can then draw his own conclusions, and not be dwarfed by trying to conform to the opinions of others. They may be rather rude at first, but they will have the destinctive merit of being his own. Be very slow to believe that you are wiser than all others; it is a fatal but common error. Where one has been saved by a true estimation of another's weakness, thousands have been destroyed by a fool's appreciation of their own strength.

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THE FIRST PRINCIPLES OF HARMONY AS APPLIED TO MELODY

BY R. M. TYRRELL

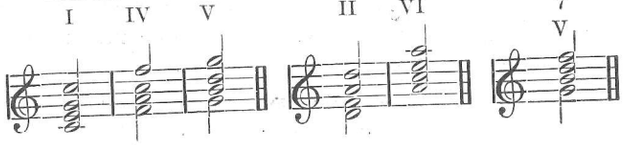
(Continued from Vol. 5, No. 6)

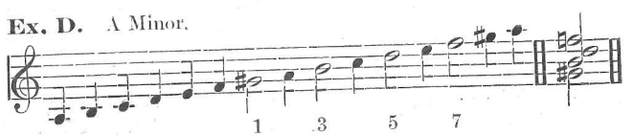
CHAPTER V

THE MOST GENERALLY USED HARMONIES

A summary of the most important chords needed for all ordinary arrangements for small Orchestra, Banjo or Mandolin Clubs would embrace the following.

1. The Major Triads of the first, fourth and fifth degree Tonic, sub-dominant and dominant (A).
2. The minor triads of the second. Third and sixth degree of the Major Scale. Ex. B.
3. The seventh chord founded on the fifth degree called the dominant seventh, usually marked in works on harmony, with the key letter and V^7. Ex. C.

Ex. A. I IV V **Ex. B.** II VI **Ex. C.** 7 V

In addition to those chords of the major scale there is a chord founded on the seventh degree of the minor scale, which if taken from the scale of A minor would be presented thus (D). See appendix.

Ex. D. A Minor.

This is called the diminished chord of the seventh and is composed of a fundamental, its minor third, diminished fifth, and diminished seventh. The principal diminished seventh chords are those found in the raised seventh degree of the minor scales of A, E and D minor. The same chord found on the remaining minor scales are enharmonic with those (Def. Enharmonic, the same sound with a different designation).

There are many other chords and intricate harmonies, used in important compositions for large Orchestra, pianoforte, or organ, but to introduce them here, would only have a tendency to puzzle and befog the student, and defeat the purpose of this little work, which is to simplify the study for plain musicians. It would be advisable for the student to study and write those chords in all the important keys, and also the "stock" chords representing the same on guitar and banjo.

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⚜ ⚜ ⚜

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⚜ ⚜ ⚜

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⚜ ⚜ ⚜

Philadelphians will have the pleasure of hearing Sousa and his famous band this summer. Willow Grove Park has secured the services of Sousa and his band for concerts every afternoon and evening during the summer months.

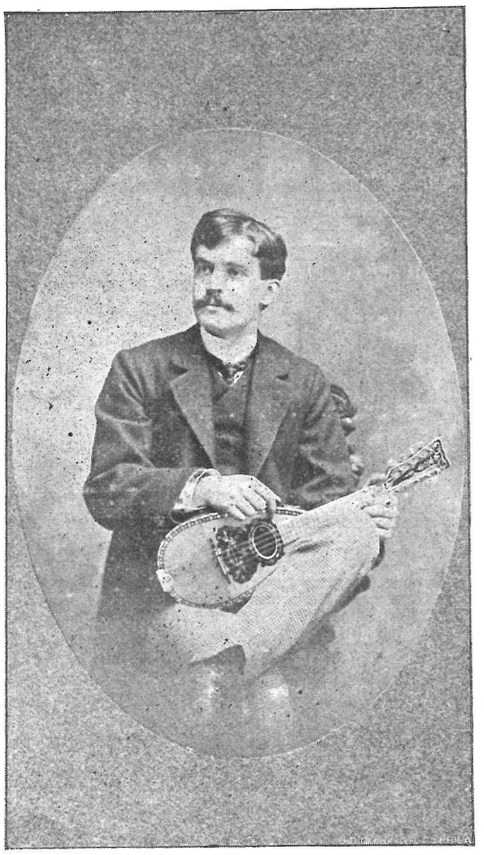
⚜ ⚜ ⚜

Philadelphia is now the home of four magazines devoted to the mandolin, banjo, and guitar. The latest one to make its appearance being the *Major*, formerly published at Saginaw. Mr. F. L. Keates, former editor, is now editor and publisher. His first number issued in Philadelphia proved to be one of the very best. We sincerely hope the teachers and players will show their appreciation by supporting it. You know it deserves it.

GRANVILLE C. CLAUSS

THE subject of this sketch Mr. Granville C. Clauss was born in Lehighton, Pennsylvania, and is one of the most popular teachers of mandolin, guitar, and banjo in the section, known as the "Switzerland of America." He began the study of music at the age of 16. After several years of instruction on the piano, he took up the mandolin, guitar and banjo, receiving instruction on these instruments from some of the best teachers in the country. While he is but a young man, his class is a very large one, among it being numbered some of the best families from Lansford, Lehighton, and Mauch Chunk, Pa. Several of his clubs in the vicinity play in a manner that reflects much credit upon Mr. Clauss' ability as an instructor.

On March 24th, Mr. Clauss opened a music store in Lansford. On this occasion he secured the services of the Keystone Trio, Mr. Fred. Stuber, banjoist, Miss Nellie Klatz, Pianist. The opening was attended by a large crowd, the many visitors enjoying especially the solos rendered by Messrs. Stuber and Clauss. Mr. Clauss plays some of the best mandolin music, and has composed several selections for the piano and mandolin. The publishers of TEMPO join his many friends in wishing him the success he deserves in his new venture.



GRANVILLE C. CLAUSS

PUBLISHER'S NOTES

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* * *

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* * *

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* * *

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* * *

H. E. McMillin has an ad. in this issue of the TEMPO that will interest everybody interested in music. Turn to their ad. and peruse it carefully if you want to save money in buying Music Stands, Mandolin Cases, etc.

* * *

"Lucille" is the very latest composition published by E. B. Guild Music Co., of Topeka, Kans., and arrangement by the venerable T. J. Armstrong—well, they must be good. On receipt of 10 cents, they will send a sample Mandolin Solo part.

* * *

R. M. Tyrrell, publisher, N. Y., has removed to 428 Third Avenue. Mr. Tyrrell advertises a number of of guitar solos and selections for mandolin and guitar in this issue of TEMPO. The compositions are well written and we feel sure will interest all mandolin and guitar players. See his ad. on page 2.

* * *

Japonica, the only successor to Narcissus, has been issued for two Mandolins and Guitar by Feist & Frankenthaler, and for a Club number or a solo is very pretty. This house also publishes several of the popular selections for the stringed instruments. See their quarter-page ad. It will certainly interest you.

* * *

One of the most pleasing numbers arranged for two Mandolins and Guitar is "The Burgomaster", published by M. Witmark & Son. For a Club number this is second to none.

Another very catchy number arranged for these instruments is "A Trip through Dixie". Send for their catalog, which will be forwarded on application.

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A REQUEST

We would appreciate it very much if each and every reader of the TEMPO, when writing advertisers, will kindly mention the TEMPO. Those who advertise exclusively in the TEMPO understand that their results are received from TEMPO, but firms advertising in several magazines sometimes find it difficult to trace results; therefore we ask each and every one to kindly mention this journal in writing advertisers. It will assist the advertisers in tracing results, and at the same time benefit the publishers.

One of the greatest features the coming summer season of Willow Grove, Philadelphia's favorite park, will be its music. This year will eclipse any former year in that line. The "March King", **John Philip Sousa,** and his band, will open the season for a limited engagement. This, no doubt, will be a great surprise to the many patrons of Willow Grove. He being followed by **Walter Damrosch,** the distinguished Conductor and Leader, who will occupy the Band-stand for a part of the season with his Symphony Orchestra. He in turn will be followed by the **Royal Italian Band** under the leadership of **Signor Creatore,** the world famed trombone player who created a sensation at the Park last season by his wonderful performances.

The Concerts at Willow Grove are all free. No seats being reserved.

In a current issue of the *Cadenza,* appeared the following:

We would advise members of the trade and profession having dealings with E. Rueffer, of 109 First Avenue, New York City, or "Prof." M. B. Allen, of Meshoppen, Pa., to look into their financial standing before extending them credit. Our experience with both these gentlemen has led us to believe that they never pay a bill under any circumstances if it can possibly be avoided. We consider such people a disgrace to the profession; a word to the wise is sufficient

This warning should be heeded, and will no doubt be appreciated by every publisher, dealer, and manufacturer in the country. No doubt quite a number have already been victimized by these two teachers, and it was time that somebody called them, yet we feel certain every publisher and manufacturer will join in the chorus: "Thank you, brother Clarence".

For the benefit of the trade the TEMPO reaches, and for fear the field had not been covered by the *Cadenza,* we have reprinted the article. But how in the world Mr. Partee omitted the name of Prof. Anthony Schmidt, of 56 Elmwood Ave., Buffalo, N. Y., and J. Earl Rabbe, of Columbus, O., we cannot understand.

AMONG THE TRADE

The Star Collection, published by E. B. Guild, contains several good compositions and arrangements. The collection is published for ten instruments and piano, and should interest clubs and orchestras who find it a difficult matter to find such instrumenations. One of their latest publications, "Lucille", has been arranged by Thos. J. Armstrong for twelve instruments, including piano. The arrangement is in Mr. Armstrong's usual good taste, and has been selling well.

Stannard's preliminary studies for banjo, mandolin, and guitar are now being used by many teachers throughout the country. These studies are arranged to that the pupils can each play the melody ensemble. Class teaching is no longer an experiment; it has been tried, and with the most gratifying results. Mr. Stannard's circular explains fully the benefit of class instruction. Teachers would do well to send for sample books and circulars. For further particulars and address see his ad. in this issue.

THIS MAY INTEREST YOU

Written for THE MUSICAL TEMPO

BY HERBERT S. SCHULTZE, PHILADELPHIA, PA.

A CAREFUL canvas of the business done by members of the Teachers' League of B. M. G. and Z , No. 1, of Philadelphia, Pa., was made during March by a committee, composed of M. Rudy Heller, R. S., Maurice Jacobi, P., and Wesley M. Rohrer, F. S.

This is the result :

From January 31st, 1900, to January 31st, 1901

Total number of pupils	1,430
Total number of lessons	37,180
Total number of instruction books	775
Total number of copies sheet music	13,070
Banjo sales	239
Mandolin sales	248
Guitar sales	127
Zither sales	26
Total number of instruments sold	640
Amount of cash for instruments sold	$14,715.75
Revenue from Lessons, Class and Private	$27,885.50
Revenue from Music	$ 3,455.87
Revenue from strings, music stands, repairs, etc	$ 2,970.20
Grand total of business done by members of Teachers League, No. 1, of Philadelphia	$ 49,027.32

The above table is very gratifying, not only to the members of the League, but to every teacher and publisher throughout the land. It shows what can be done by an organization, when its members act in unison, and all ill feeling, petty spite and differences are effaced. The members of the first organization of its kind in the United States (and I think we may go further and say the first organization of its kind in the world) have worked very hard the past year in the interest of banjo, mandolin, guitar and zither, and have pledged themselves to work harder still the coming year. But what we need is more members. We want our out of town teachers to join us, and help the good work along. Kind rea er, are you a member? If not, why not? You can receive full information regarding us, by writing to M. RUDY HELLER, Recording Secretary, 518 Temple Building, Philadelphia, Pa. The League has come to stay, and we want you all to join us.

Signor' Pettine assisted by the Nugae Canorae Mandolin Club, gave a recital in Boston, March 12th. Among the most pleasing numbers was Sig. Pettine's rendition of Mendelssohn's Concerto opo. 64, including the allegro molto vivace. It is very rarely that the allegro part of this Concerto is performed on the mandolin. Of his own composition, Sig. Pettine played "Impromtu", unaccompanied, for one mandolin.

WALTER JACOBS, Boston, Massachusetts

Jacobs' Easy Mandolin and Banjo Orchestra Folio

Solo Mandolin or Violin Book	$0.50
Second Mandolin or Second Violin Book	.50
Mandola Book	.50
Guitar Accompaniment Book	.50
Piano Accompaniment Book	.50
Solo Banjo Book	.50
Banjo Accompaniment Book	.50
Flute Obligato Book	.50
'Cello Obligato Book	.50

Orchestra

The Goddess of Night (10 and piano)	1.35
Spanish Silhouettes (10 and piano)	1.25

Mandolin Solo

The Parting. A. J. Weidt	.30

Full Club Arrangements

The Goddess of Night. Thos. S. Allan	2.90
The Parting A. J. Weidt	1.30

Guitar Solo

The Parting. A. J. Weidt	.30
Spanish Silhouettes. C. E. Pomeroy	.50

JOSEPH MORRIS, Philadelphia, Pa.

Two Mandolins and Guitar

A Harp with Broken Strings	.50
Intermezzo	.50

EDW. A. MEYER & CO., Philadelphia, Pa.

Mandolin Duo

Alice, Where Art Thou? Arr. Geo. Fr. Mueller	.30
Nearer, My God, to Thee. E. Wellington	.30
Evening Prayer. J. E. Pettine	.30

PUBLISHERS' NOTES

WM. McLAUGHLIN & SON, music engravers and printers, report business better than ever. This is due to the fact that their prices are low, and the class of work they turn out is the best that can be obtained anywhere.

If you are contemplating publishing any of your compositions, it will pay you to consult them. See their card in another column.

⚜ ⚜ ⚜

"The Song I Heard in Heaven" is a new sacred song by Arthur J. Lamb and Chas. Baer, just placed on the market.

This is one of the best sacred songs issued for some time, and speaks for itself when heard. It is written in two keys, soprano or mezzo soprano. The Pan Music Company will send the above to any address on receipt of 25 cents. This offer is only good for 60 days, so you should take advantage of it at once. See their page ad in this issue.

WALTER JACOBS' NEW FOLIOS

WALTER JACOBS, publisher, of Boston, has just issued his Mandolin and Banjo Orchestra Folio No. 2. The contents should interest every mandolin and banjo player, and orchestra as well. Among the Composers represented are Geo. L. Lansing, whose compositions are known all over the land, Van L. Farrand, composer of the "Story Teller" waltzes, A. J. Weidt, composer of "Koonville Koonlets" and numerous other good things. Several arrangements by Mr. Jacobs are also included. These four well known writers alone, are sufficient to convince all mandolin and banjo players that it is one of the best collections published for some time, yet other good compositions are also found therein. The books are published so that they can be played in almost any combination desired. The instrumentation is as follows: solo mandolin, second mandolin, third mandolin, mandola, banjo, second banjo, guitar, piano, flute, and cello. For further information see Mr. Jacobs' ad. on page 2.

HYDE GOWAN MISSING

NOT more than a year ago nearly every magazine devoted to the banjo, mandolin, and guitar heralded the coming East of a wonderful banjoist, an artist who would surprise the critics and open the eyes of all banjo players and enthuiasts. The journals were full of his wonderful performances on the banjo. This wonderful banjoist was Hyde Gowan, of Vancouver, B. C.

While we are not familiar with the ability of this particular banjoist, in justice to him it seems to us that Mr. Gowan was more of a success as a press agent for the time being than a banjoist.

As late as 1899 very few people outside of Vancouver ever heard of a banjoist by the name of Gowan having any more than ordinary ability as a banjoist, when suddenly nearly every journal announced that Mr. Hyde Gowan had decided to tour the country as a banjoist. As a matter of fact, John Smith, of Nowhere, could have made the same announcement. Yet, following this, four or five journals contained advertisements varying from two inches to a half page.

TRANS-CONTINENTAL TOUR

HYDE GOWAN

THE WIZARD OF THE BANJO

Under management of Carlyle Ellis. Address *Dramatic Mirror.*

All this led the public to believe that the hidden ability of some great artist had suddenly been unearthed, and nearly everybody awaited his coming East. So far as we know, they are still waiting.

The publishers of TEMPO had their doubts as to the genuiness of the various announcements, and this was further strengthened by the letters from Mr. Gowan and his manager, Carlyle Ellis, being written in the same handwriting. All this led the publishers to think that Carlyle Ellis and Hyde Gowan were one and the same person. On the strength of this the publishers of TEMPO "cut" many of the reports sent to its editor, not wanting to misinform its readers; yet quite a number of our contemporaries printed the notices "cut" by the TEMPO.

To the best of our knowledge, Mr. Gowan did not fill more than a half dozen engagements. This number might be played by almost any teacher of ordinary ability.

A few months after his first announcement nothing more was heard of Mr. Gowan. In spite of numerous attempts to reach him by mail, so far none have been successful. All mail addressed to him in care of the *Dramatic Mirror*, has been returned, with instructions to not post again. The publishers of TEMPO have had numerous inquiries as to his whereabouts, but the only reply we could give was that it seems he has suddenly disappeared. Among those who mourn his disappearance are the *Major*, the *Cadenza*, Louis F. Wright, the TEMPO, and J. W. Farrel, of Buffalo.

HERE AND THERE

F. J. Bacon recently gave a banjo recital in Hagerstown, Md., assisted by local talent. The *Press* speaks of Mr. Bacon's playing as truly wonderful, and far the best as yet heard in Hagerstown.

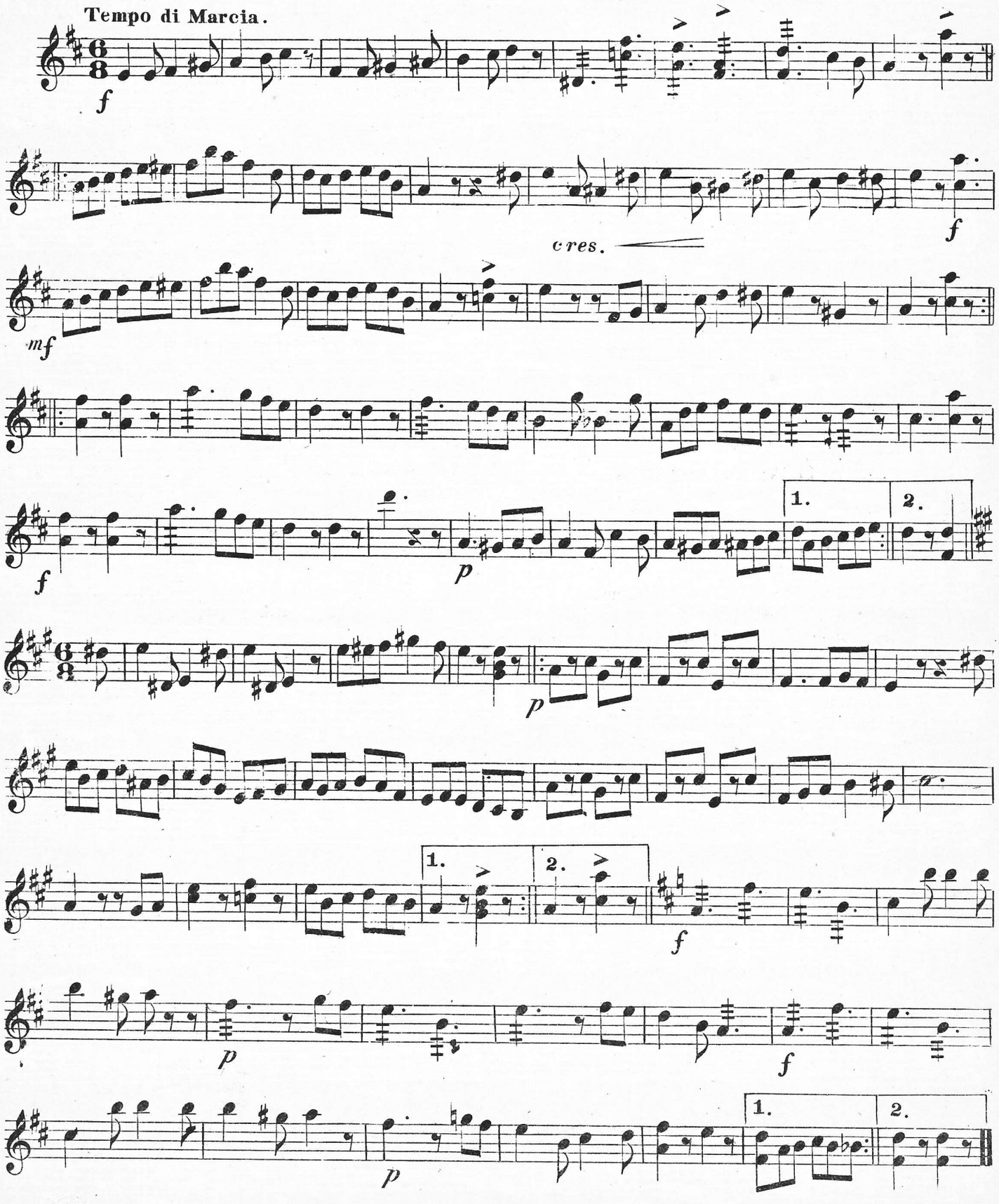
H. J. Isbell numbers among the busy teachers of St. Louis. Not a small percentage of the engagements filled in St. Louis are played by Mr. Isbell's Club, whose playing, it is said, shows careful training.

Samuel Siegel has been playing numerous engagements in the west. Good reports are all we have been receiving of Mr. Siegel's work. We regret that lack of space prevents us from publishing several of his excellent programs.

Mr. and Mrs. Maurice Jacobi have issued a neat circular announcing their new studio at Odd Fellow's Temple, Philadelphia. They are connected with a number of Philadelphia's Conservatories, which proves their qualification as capable and concientious teachers. Mr. and Mrs. Jacobi are arranging for a number to select recitals in the near future.

Derby Winner.

1st. MANDOLIN.
Arr by Sig. C. Mann.

F. D. CURE.

Copyright 1897 by Jas. Morris.

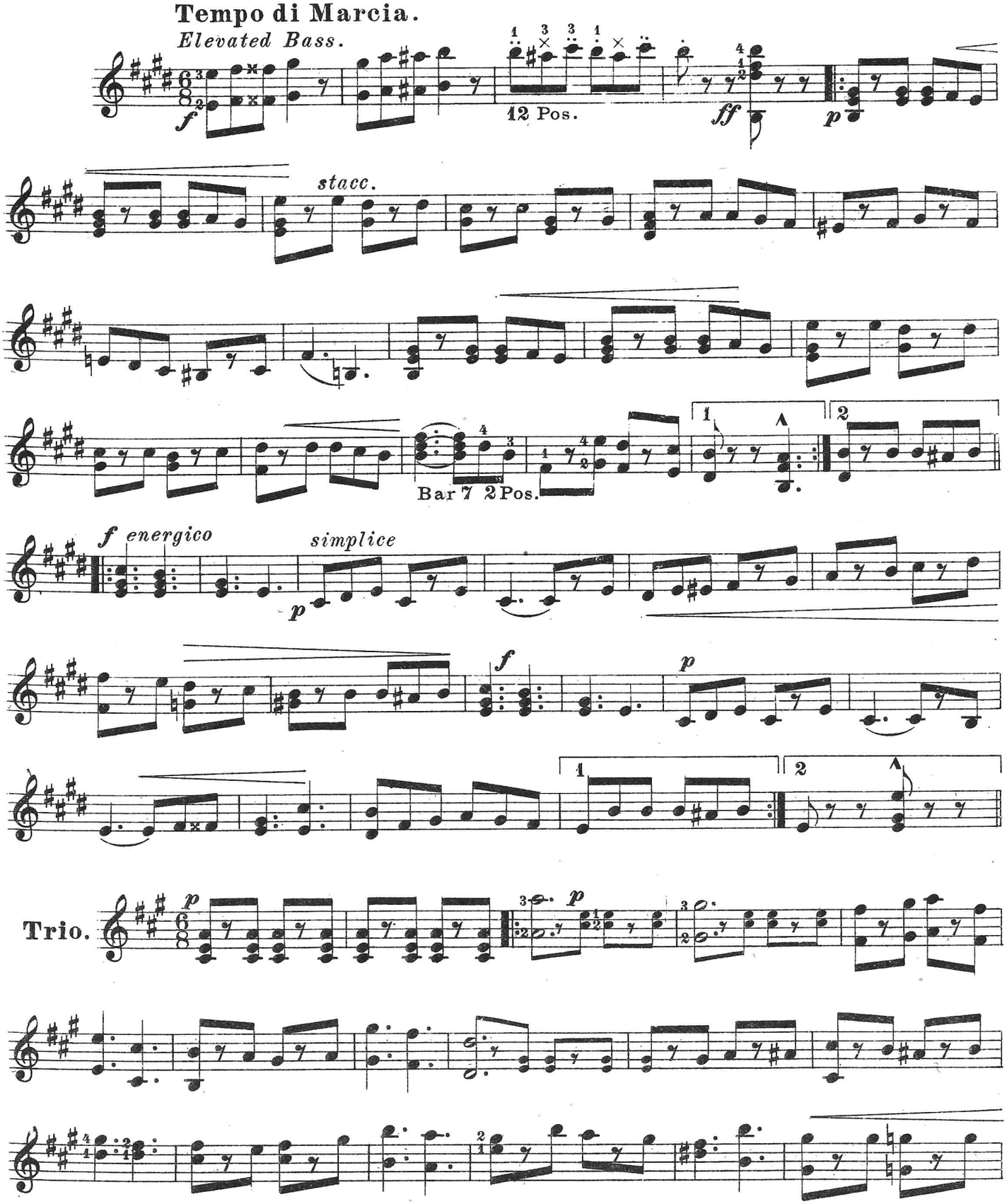
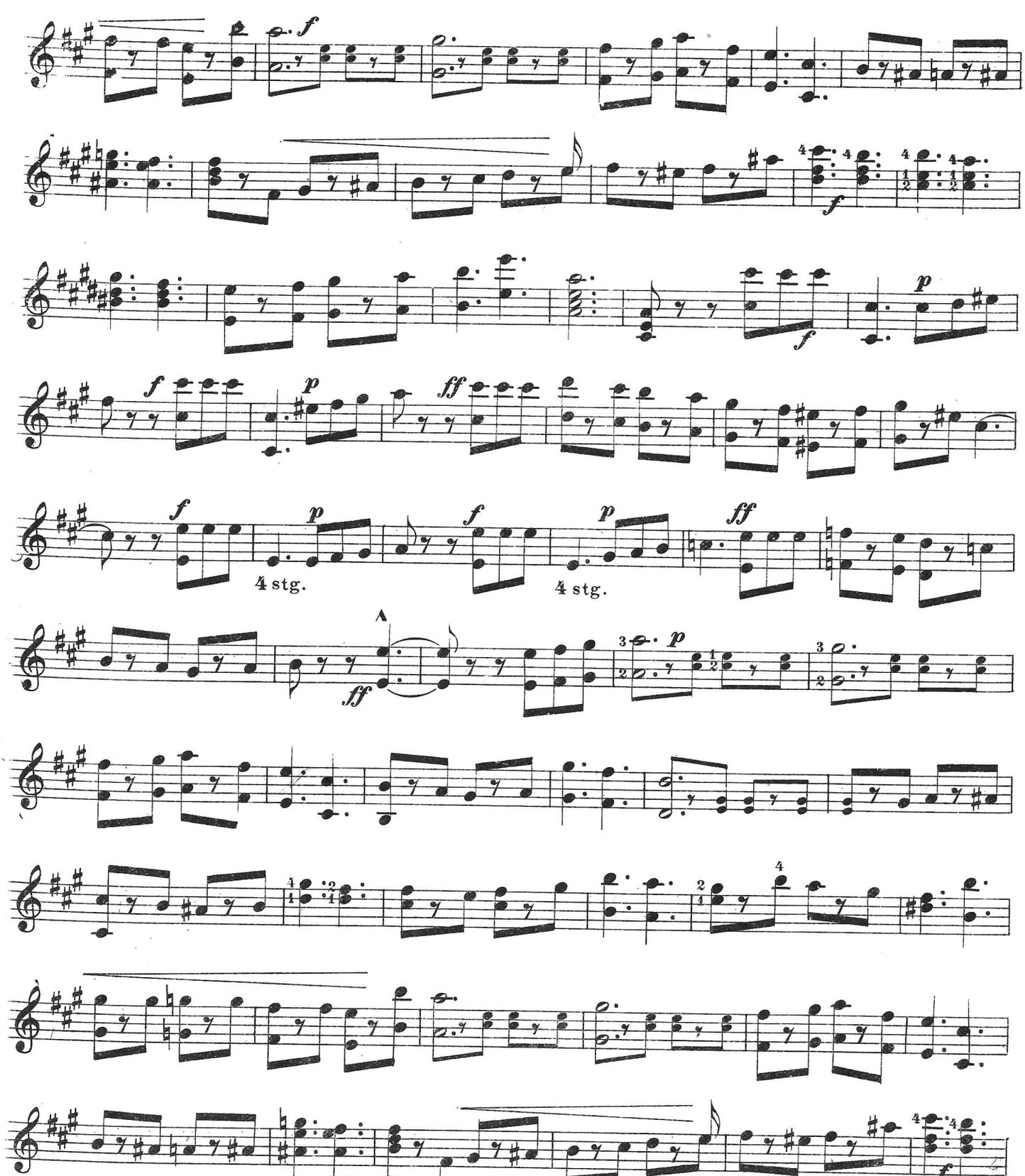
THE VARIETY KING MARCH.

H. ENGELMANN.

BANJO SOLO.

Arr. by M. RUDY HELLER.

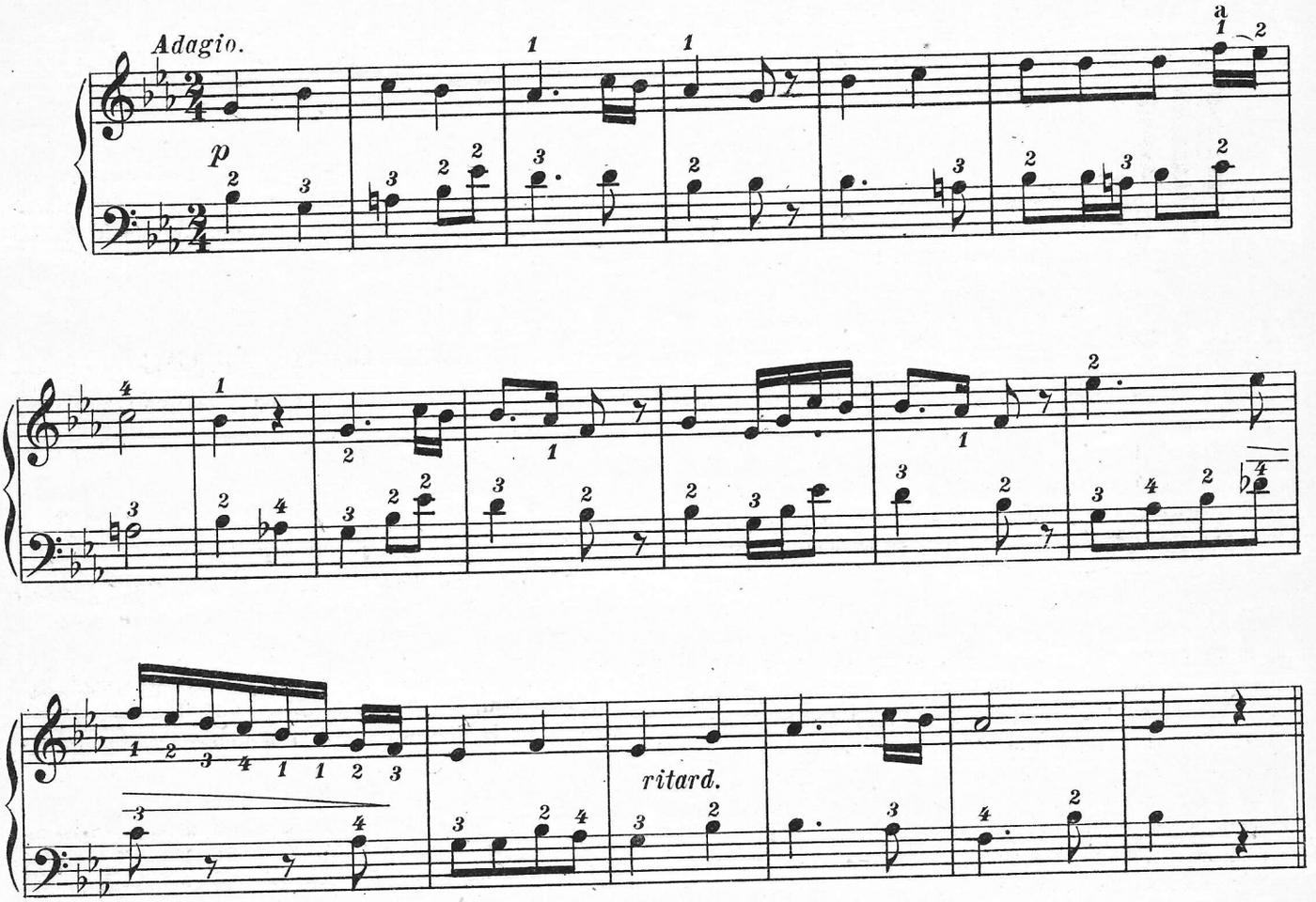
Tempo di Marcia.

Elevated Bass.

Copyright 1896 by H. Engelmann.

4 stg.
4 stg.

Lesson Sheet No.

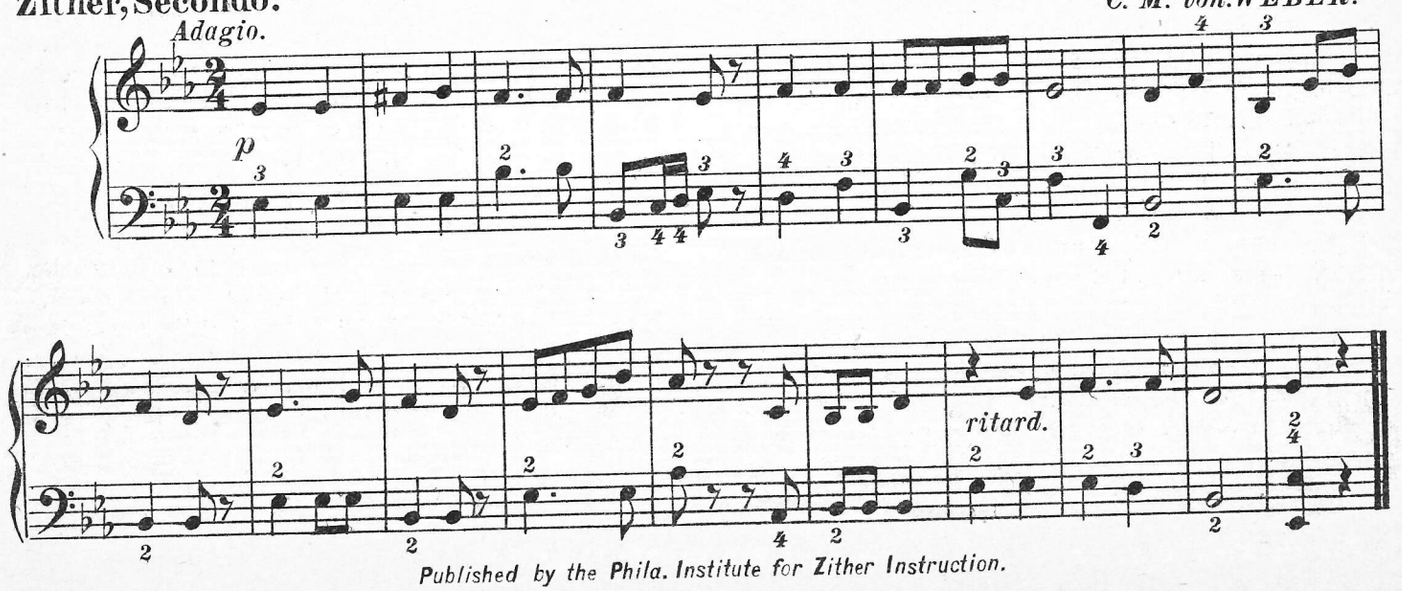
Aria from DER "FREISCHÜTZ."

Zither, Primo.

C. M. von. WEBER.

Aria from "DER FREISCHÜTZ."

Zither, Secondo.

C. M. von. WEBER.



Published by the Phila. Institute for Zither Instruction.

HOW SHOULD I PRACTICE?

Written for THE MUSICAL TEMPO

BY MAURICE JACOBI, PHILADELPHIA

WE FIND an abundance of common-place players, but the zither, mandolin, guitar, and banjo student should endeavor to set a higher aim for his attainments than mediocrity. He should study with a passionate ardor to make himself a superior performer, and not only that, but an accomplished musician.

The divine art of music contains something more than a mere amusement. It gives a great amount of pleasure, but it also exercises an indisputable refining influence, particularly upon the earnest student. No study will be more apt to influence a young person, mentally, morally, and esthetically than the study of music.

This directs very plainly that he shall not only be able to play, but be able to explain the reasons why he plays in the manner that he does and that he thoroughly comprehends the contents of his work.

W. S. B. Mathews remarks: "The real thing in the study of music is music itself, the ability to feel it, enjoy it, reproduce it in such a way as to enable others to enjoy it, to understand it as a form of literature; in other words, a form of expressing soul, and a record of soul-types, moods, experiences and raptures, recorded here in notes for our enjoyment, by many great and gifted souls. When one knows music in this way, one is a musician in the true sense, understanding music."

You will readily notice that this presupposes diligent study and above all conscientious study. At first it may appear impossible to surmount all the difficulties and requirements. Here I will request you to persevere. At first you must sow your seed, then see it sprout and later on it will bear flowers and fruit.

Conscientious and well directed practice leads us to success. Have it definitely decided how much time each day shall be given to practice. It is of great importance to have specified hours for this practice and that these hours shall be held sacred from interruption. The amount of time that one practices is not as important as the quality of the practice when at the zither or other instrument. P. V. Jervis tells us: "The ultimate object of all practice is the establishing of what physiologists term mental automatism. Any action of the muscles that is made at first with difficulty and only by concentration of the mind, by a series of careful repetitions becomes eventually automatic, and entirely independent of any conscious action of the will. Walking is a good example of mental automatism; from long practice it is done so easily and unconsciously that we rarely think of the really complicated system of muscular movement that we are constantly employing, or the extreme difficulty with which we obtained control of the muscles in infancy."

It is well known that the completeness and rapidity with which a muscle can be developed is in direct proportion to the intensity of mental concentration brought to bear upon it. Hence, in order to establish a mental automation, it is necessary for the mind to act in advance of the muscles, and the first perfect performance of the act, to be followed by manifold repetitions, till perfection is arrived at.

(To be Continued)

AMONG THE TRADE

Maurice Jacobi has invented a new bridge pin for guitar.

⚜ ⚜ ⚜

Granville C. Clauss formerly of Lehighton, Pa., has opened a store in Lansford.

⚜ ⚜ ⚜

Stewart and Bauer, manufacturers of the Stewart and Bauer banjos, mandolins, and guitars have failed.

⚜ ⚜ ⚜

The "Neverslip" banjo bridge, formerly manufactured and supplied to the trade by F. J. Bacon, has been sold to W. H. Johnson, who is at present sole manufacturer and agent.

⚜ ⚜ ⚜

Two good genuine banjo compositions recently published are "Cadet Club Two Step" and "Coon's Wedding" (Buck Dance), both are arranged for mandolin club as well, and published by B. A. Bloomey, Manchester, N. H. See his ad. on page 24. It contains prices of the different arrangements, with discount.

⚜ ⚜ ⚜

Charles F. Albert, noted for their high grade violins and many "Albert" novelties in violin trimmings, report a good trade on their *Sonora* guitars, mandolins and banjos. Prospective buyers would do well to write for their catalogs. Violin players especially will find their catalogs of interest. See their ad on page 24.

⚜ ⚜ ⚜

F. J. Bacon, of Albany, N. Y., manufactures a banjo string he guarantees to be absolutely true. This is the first *gut* string ever offered to the trade with a guarantee to be perfect, and banjoists who were willing to pay any price for a perfect string can secure it at the same price paid for imperfect ones. Mr. Bacon guarantees thirty out of thirty to be true. He will no doubt experience a large demand for them as it is the first string of the kind on the market.

FRANZ VON PAULA OTT

Written for THE MUSICAL TEMPO

BY E. G. EGGE

JULY the 2d of this year will be the seventy-ninth anniversary of his birth. He is one of the most remarkable characters in the zither world of to-day. The narrative of his life and labor will beyond doubt interest every zither player, and I trust prove as instructive as interesting.

Like other master minds who inaugurate a new era in any branch of art or science, Ott is understood and appreciated but by the minority of his contemporaries. Some time may elapse before his lofty aims find full recognition, and it will devolve upon the coming generation to carry them out to perfection. Ever in the history of the world we find the savant of his age subjected to ridicule, and his teachings undervalued, only to be enthusiastically received and honored in after years.

In America, happily, Maestro Ott has rapidly gained a steadily increasing circle of admirers, and here he may expect to find a grateful field. For though many of these admirers themselves lack the execution to perform the great composers' works, they will see to it that the young generation are taught to master them.

Descended from an eminently musical family, Franz Von Paula Ott was born at Munich, Bavaria. His grandfather had been choir master at Amberg, and won considerable fame as a composer of Requiems, Masses, etc. His father was a violinist of considerable ability. Thus at the earliest age our extraordinarily gifted Franz P. Ott became initiated into the art of music and while attending the high school at Kempten he already devoted himself to it with the full ardor of his ancestors. Blessed by fate with a long and auspicious life, undisturbed by family cares, or the influences of a struggle for existence, which so often crush rising genius, Ott was enabled to devote his life to art exclusively. Learning carefully all musical instruments, he also studied thoroughly bass, harmony and acoustics, in any of which branches he may be regarded as a standard authority. He thus carefully paved the way before launching out in his wonderful career as a composer.

It is beyond doubt fortunate for our instrument that Munich, which next to Vienna may be considered the cradle of the zither, was the birthplace of Ott, for there at about the same time that Max Albert first saw the light of day, young Ott had occasion to hear Petzmayer, the Nestor of zither playing, who just then began his triumphant concert tour through Europe. As in so many other instances, here also Petzmayer's magic touch kindled a flame of enthusiasm within our young musician and induced him to adopt the zither as his favorite. His progress on the instrument was all the more facilitated as he found in J. B. Treu a colleague possessed of a similar disposition.

Together they labored to promote the zither and its literature, being compelled owing to the lack of the latter to resort to appropriate violin and flute compositions, which they arranged for our instrument.

Like all who made a similar attempt, Ott, the theoretically cultivated musician and thorough student of harmony soon clashed against the insurmountable barriers which until its partial reorganization by Max Albert limited our zither. But instead of contenting himself, like the majority of his contemporaries, in forcing arrangements and compositions into the degrading straight jacket of stereotype harmony, Ott fearlessly broke through the barriers and established an entirely new and original style of composition, especially adapted to the zither, to the perfection of which he has devoted his life.

In devising his application of chord and arpeggis playing to the zither, Ott attained the acme as a composer for our instrument and opened a field of vast resources within perfect range of the advanced performer, but beyond which would border on the impossible. In a word Ott discovered the art of writing for the Zither in such a manner as to display every possible charm possessed by the instrument. He is so thorough a master of the same that not a single point is omitted which might in any manner serve to demonstrate its capacity or beauty.

While other far less capable persons flooded the market with instruction books for zither, Ott labored and studied a life time before venturing to publish his. It was published at his own expense in 1873; in 1882 it went into the hands of A. Kabatek, publishing house in Leipzig.

Ott's school is a master piece and marks an epoch in the history of the zither. It has been followed by a numerous series of compositions as well as tranpositions of wondrous beauty. While these works created a profound sensation in the zither world they found at first but few adherents. The majority declared them music of the future and beyond the range of practical execution. However they won the admiration and respect of musicians throughout the world, and little by little were adopted by advanced and progressive players who saw in the works of Ott the emancipation of the zither.

His later works principally have become more popular as he combines in them his own peculiar style with the beauties of all the others. His "Erinnerung an Max Albert," "Erinnerung and J. B. Treu," "Erinnerung an Petzmayer," "Gebetaufdera Bergen," "Von Lorebyfelsen," "Erinnerung an Miramare," "Waldsee," have especially become favorites in America.

As a writer on musical topics Ott does not stand behind his fame as a composer, and for years his deeply

interesting and scientific articles have appeared in ZITHER JOURNALS.

Personally, Ott in spite of his years presents a robust appearance (his eyesight has been failing of late years), the result of a life unmarred by disturbing elements. He is a man of plain and quiet habits, exceedingly punctilious and precise, but he is also the personification of kindness, generosity, and good nature. He is a man actuated only by the loftiest motives, without thought of self. He has ever been ready to contribute his life to the cause he has so nobly served. In word and deed he ever encouraged others who sought to serve the zither; sacrificing time, labor, and money for years and years to uphold the principles he had inaugurated.

Few men of his age can look backward with the same feeling of satisfaction, and review a life so well and profitably spent—a life where the talents bestowed by the Great Master have been used for the benefit of his fellow men.

INFERIOR MUSIC TEACHERS

Written for THE MUSICAL TEMPO

BY A. L. WILLIAMS, BELLAIRE, OHIO

THE question is often asked "Why have we so many music teachers which are of an inferior class?" Any way one may turn, numberless musicians and teachers present themselves, the majority of the teachers having very little knowledge of music. They study long enough to learn to play a few popular airs and then they take the responsibility of teaching those, who have a desire to become musicians and who might become experts had they studied under competent teachers. This is why we have teachers and musicians which are inferior.

When a teacher undertakes to teach a pupil, they should take deep interest in the work themselves before the pupil will begin to do anything. The parents are to blame above all others. When a child shows an inclination to play any certain instrument the parents should then do all in their power, if convenient, to aid the child. First, they should consult the very best instructor; second, they should select a good instrument; third, they should encourage the pupil in his or her work. In the beginning, the teacher should make it known to the pupil what he or she is required to do and in the start, teach the pupil self-criticism. Second, by acquiring a good instrument; the ear is then trained to the true musicial tones. By having a cheap instrument the ear becomes accustomed to false tones, as very few cheap instruments can give forth a true musical sound. Third, by encouraging a pupil occasionally, will do no harm, but will add to their success.

The United States is overrun with them. To become a good musician one must put their mind to the work, study every tiny detail, never overlook anything, or do things in a half way manner. It is not the best plan to give a pupil too much popular music, for it is generally time and labor lost. Give a pupil classical music and they will enjoy it more, and then they are studying something that is worth the time and labor. If more time and patience were used we would seldom see or hear of "inferior teachers".

SHARPS AND FLATS

Written for the MUSICAL TEMPO

BY MAURICE JACOBI, PHILADELHIA, PA.

NO sharps or flats belong to C.
One sharp will show the key of G,
D has two, and A has three;
In E are four, and five in B,
The F sharp scale must then have six,
And for C sharp all seven prefix.

F natural one flat must take,
Two flats the key of B flat make,
E flat has three, and A flat four,
And with D flat count still one more;
For six, the G flat scale is known,
And C flat makes all seven its own.

PUBLISHER'S NOTES

A limited supply of back numbers of the TEMPO can be had by addressing the publishers

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Rogers & Eastman, Cleveland, Ohio, have purchased the catalog of Mandolin music formerly published by W. O. Barnwell.

⚜ ⚜ ⚜

Home Sweet Home, varied, by Pettine, has proved to be an arrangement in need of by teachers, as the sale so far has been quite large. "Evening Prayer", an easy arrangement in duo form, is his latest composition. Both are published by Edw. A. Meyer & Co. See their ad. of duo music on page 24.

⚜ ⚜ ⚜

Maurice Jacobi, publisher, Philadelphia, carries a large stock of imported mandolin, guitar, and zither music, comprising guitar music by Mertz, Guilani, mandolin music in various positions, and an unusual good collection of zither music. Catalogs can be had upon application. See his ad. for address and further particulars.

PHILADELPHIA TEACHERS' LEAGUE CONTEST

Elaborate preparations are being made for the Banjo, Mandolin, Guitar and Zither Contest to be given by the Teachers' League of Philadelphia, which is to take place at the Association Hall, Philadelphia, Pa., May 18th. The contest has already aroused a great amount of interest among the different clubs. Each one, of course, anticipate carrying off first honors. Notwithstanding the fact that Alfred A. Farland has appeared in Philadelphia quite frequently (twice being engaged by the Teachers' League) still, there is an ever longing to hear this great artist again. Beside Mr. Farland, the League has engaged Miss Hilda Hemple of Atlantic City, N. J , who, of course, does not need any introduction to the mandolin fraternity. Miss Hemple has established for herself quite a reputation as a mandolin soloist.

RULES AND REGULATIONS GOVERNING THE CONTEST

ENTREE

This contest shall be open to Amateur Clubs only.

DIVISION OF CLUBS

There shall be four classes of clubs, viz: 1. Banjo Clubs. 2. Guitar Clubs. 3. Mandolin Clubs, and 4. Zither Clubs.

QUALIFICATION

There shall be four divisions of Qualification, viz: TIME, EXPRESSION, HARMONY, AND GENERAL EXCELLENCE.

INSTRUMENTATION

BANJO CLUBS shall be comprised of the following instruments: Banjeaurine, First Banjo, Second Banjo, Piccolo Banjo, Bass Banjo, Guitar, and Second Mandolin; or any one or more of the above instruments. *Banjeaurine must play leading part.*

GUITAR CLUBS shall consist of Terz Guitar, Guitars and Bass Banjo, or any one or more of the above instruments.

MANDOLIN CLUBS shall consist of mandolin, mandola, mandocello, bass banjo, guitar and harp; or any one or more of the above instruments. *Violin not permitted.*

ZITHER CLUBS shall consist of bow zither, discau zither, alto zither, and guitars; or any one or more of the above instruments. *Viloin and Mandolin not permitted.*

JUDGES

There shall be five competent judges; said judges shall occupy positions apart from each other; one at right front; one at left front; one at right center; one at left center, and one at center of auditorium.

PRIZES

FOR BANJO CLUBS

First prize, banjo, valued $60.00. Second prize, Silver Medal, bearing imprint of this League. Third prize, Certificate of Merit, issued under Seal of this League.

FOR GUITAR CLUBS

First prize, gold medal, bearing imprint of this League. Second prize, Silver Medal, bearing imprint of this League. Third prize, certificate of merit, issued under Seal of this League.

FOR MANDOLIN CLUBS.

First prize, mandolin, valued $60 00. Second prize, Silver Medal, bearing imprint of this League. Third prize, Certificate of Merit issued under Seal of this League.

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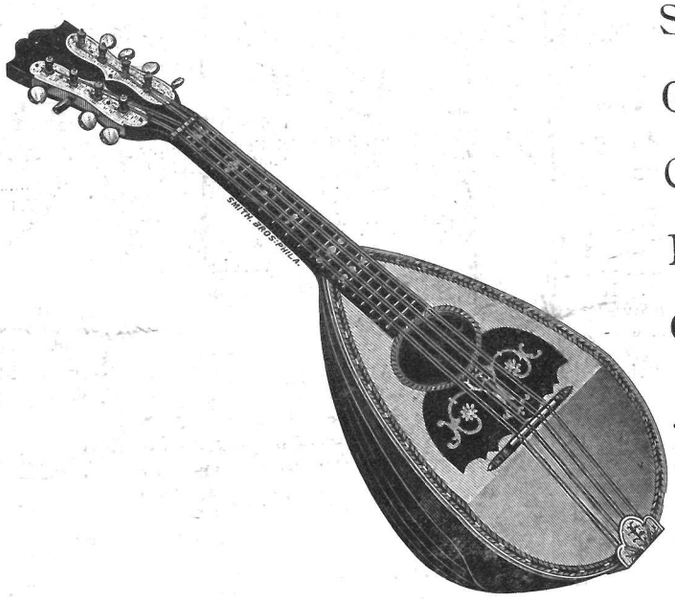

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